



FAMOUS

A WARREN MAGAZINE PGC

FAMOUS  
MONSTERS  
#52  
OCT.

# MONSTERS

OF FILMLAND 50¢

SHOWN FOR THE  
FIRST TIME...

**PLANET  
OF THE  
APES**  
INCREDIBLE  
PICTURES!

DEATH VISITS  
**DR.  
CYCLOPS**

ALBERT DEKKER  
ENTERS MONSTER  
HALL OF FAME!

**BARNABAS!** EXCLUSIVE PHOTOS & STORY  
THE VAMPIRE OF "DARK  
SHADOWS"

**WELCOME  
TO OUR LATEST ISSUE!!!**

Meet just one of the many pleasant ghosts  
you'll find haunting this issue.



# FAMOUS MONSTERS OF FILMLAND

INCORPORATING MONSTER WORLD

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NO. 52 OCT. 1968



OUR COVER: Color Foto of Jonathan Frid, the bloodsucker of ABC-TV's "Dark Shadows."



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**A DAYTIME DRACULA  
LURKS IN THE DEPTHS OF  
TERRORVISION'S**

# Dark shadows

## **video vampire number one**

His parents christened him Barnabas Collins. Nothing unusual about that. Except, it took place 175 years ago.

Grown to manhood, one dark night in Barnabas' life he became *unchristened*. The night he took on an unholy new kind of pseudo-life, a living death. The night he became—a vampire.

But Barnabas is such a *human* vampire that his vast television public has great sympathy for him. His gentility has endeared him to the hearts (and hemoglobin) of millions of mesmerized TV watchers who can't live without their daily dose of DARK SHADOWS.

Watch out! Don't come too close to Barnabas Collins or you may have a close shave. But even a close shave won't save you from DARK SHADOWS.



WS



Who's afraid of Jonathon Frid? Everybody!



"I want to Bite Your Hand." Pity Victorial

## one man's dream becomes millions' daymare

DARK SHADOWS, the daytime thrillodrama of eerie suspense, murder, ghosts and even, most recently, a Frankenstein-type monster, began in the drowsing brain of Dan Curtis, television producer.

*The Dream Merchant of Menace!*

"The dream was extremely vivid," Curtis told *FM*. "I saw a girl on a train, huddled against the window and looking out into the brooding night of small New England villages. She was a quiet, dreamy looking girl, and her long flowing hair fell back over the top of her coat. I remember watching her reflection in the window and hearing her whisper:

"My name is Victoria Winters. I am going on a journey that will bring me to a strange dark house on the edge of the sea at Widow's Hill. There, I am going to be governess to a young boy and the companion of a mysterious woman."

Curtis' dream was given body—in fact a number of them—in DARK SHADOWS, the first TV series ever patterned on the lines of the Gothic novel, the type of fright book that members of the Count Dracula Society read for bedtime stories.

## house of horror

Death stalks the great halls of Collinwood, the sinister mansion that is the locale of DARK SHADOWS. Before the series' final title was decided on, such suggestions were considered as *Terror at Collinwood* and *The House on Widow Hill*. Then, accidentally, the producer stumbled on the answer. "Maybe," he quipped, "I should go to a museum and film some dark shadows." He mused for a moment, did a devil-take, slapped his horns and cried, "That's it!"

And daytime television's spookiest show was born.

Gaining experience in the eerie from DARK SHADOWS, its producer covered himself with gory—correction: glory—by masterminding the exciting television of Jack Palance as *Dr. Jekyll & Mr. Hyde*.

## WHO is HE??

One writer has called him "the ghoul the girls go for."

Another, "the grooviest vampire."

His fangmail arrives in sacks at the rate of 2000 letters a week.

After changing his phone number several times he got an unlisted number. And after a short while had to change *that* because too many admirers somehow found out where to call him.

Clubs dedicated to him have sprung up like



With the cane he looks so 'uncanny' you'd almost think he was Lon Chaney.



Just a homebody is Barnabas Collins—anybody's home!

mushrooms all over the nation.

At night when he removes his fangs (from a victim's throat, that is) he is really mild-mannered Clark Kent—correction, Jonathan Frid. Of English, Danish and German ancestry, he stands 6' tall, weighs 175 lbs., and has brown hair and hazel eyes. And speaking of having hazel eyes, Hazel says she'd like to have them back.

Canadian born, the acting bug bit him when he was in college. After graduation he went to England to study at the Royal Academy of Dramatic Arts and appeared on the stage in 1949 & '50.

Asked about his working habits while portraying Barnabas Collins, Jonathan Frid told *FM*: "When I leave the studio I go home and work 2 or 3 hours on the script. I have no social life at all. I must get up at 6:30 or 7 and work for an hour over breakfast before going to the studio. At the studio I work on the script all day long, when I'm not rehearsing."

And remember: before you can rehearse you have to hearse!

"I play Barnabas as a lonely man with a conscience," Frid continued. "He is a guilt-ridden monster because of his need for blood. But he is also a sympathetic human who yearns to be a normal man. My character is unpredictable: I'll go along for a while being very quiet & tragic, then suddenly I'll lunge as the lust for blood overwhelms me."

## anniversary in a jugular vein

ABC is the network that features Barnabas Collins.

In fact, it was rumored as recently as April 14th that ABC had taken on a new meaning:

Anniversary  
Barnabas  
Collins

On the occasion of the celebration of Barnabas Collins' first year of fear on TV, ABC released the following bulletin far & wide thruout the land:

BARNABAS COLLINS fans and all those whose blood kindles at the thought of vampirism, *hear ye!*

A darkly memorable date in the annals of daytime television history is rapidly approaching: April 14, 1968.

On this day, television's most macabre matinee idol will celebrate his first anniversary on ABC-TV's weekday drama series, *DARK SHADOWS*.

It was just one year ago that Barnabas Collins, alias actor Jonathan Frid, made his first appearance on ABC-TV's eerie series seen weekdays in color from 3:30 to 4 p.m. He was originally slated to hover around for just 3 weeks but he created such a great flap that Barnabas stayed . . . and stayed . . . and stayed.

The 175-year-old vampire has become so popu-





Katherine Leigh Scott goes to pot as bride with fried egg for one eye in TV's daily "vampire opera", *Dark Shadows*.

lar with daytime television viewers that recently he signed a new contract to stick with the series for at least 2 more years.

His malevolent magnetism spreads from coast to coast and encompasses fans of all ages.

And don't think that his impending First Anniversary has been ignored by his followers. Many of the letters he has been receiving lately have focused on this important date. In fact, Frid did not recall the exact day on which he joined the *DARK SHADOWS* cast until his fan mail brought it to his attention.

One of his most faithful worshippers, a Californian, even sent him an engraved plaque to commemorate the event. In an accompanying letter she wrote:

"I cannot let your first year's anniversary as Barnabas Collins on *DARK SHADOWS* go by without doing something about it. I shall never forget the first time you appeared on the show. From that instant on, I was hopelessly 'hooked' on this outstanding series!

"Your mystery and magnetism make *DARK SHADOWS* irresistible. In your matchless way, you



have managed to captivate hundreds of thousands—nay, millions—of hearts.

"And so, in my small way of saying 'thank you' for a year of splendid acting, and a superb portrayal of an extremely difficult part, I am sending you a plaque which I hope will bring you as much pleasure looking at it, as it did for me in having it made up for you.

"Happy anniversary, Barnabas! May you have many, many more in the future."

What is Frid's reaction to the tremendous stir he has created with his portrayal of Barnabas Collins?

"It's simply ghoulish," he says with a sinister smile.

## remember elephant jokes?

What happens when you cross a vampire with an elephant?

*You get a bat that can spend the daylight hours in its own trunk or an elephant with the world's biggest nosebleed.*

(You have just read a Shaggy Elephant story.)  
(Tusk tusk.)

What happens when you cross a vampire with a volkswagen?



Even the make-up artist (left) looks as tho he fears his job as he adds years (later fangs) to the face of Jonathon Frid. Right, J. Frid Esquire has been turned into B. Collins, Vampire!

*You get a volkswagen that gets 50 miles to the gallon—of blood.*

*What happens when you cross a vampire with a turtle?*

*You get the world's slowest vampire.*

*(Would you believe mock vampire soup?)*

*What happens when you cross a vampire with a stream?*

*You don't know much about vampires if you don't know they can't cross running water!*

*What happens when you cross a vampire with a hippopotamus?*

*You get a hippopotamus that casts no reflection in a mirror.*

*What happens whe you cross a vampire with a dinosaursaur?*

*You get a vampire that's been Undead for millions of years!*

*What happens when you deduct a pair of vampires from 50c?*

*You get two bats change.*

*What happens when you cross a vampire with a train?*

*Trained vampire.*

*How does a vampire keep his children entertained?*

*He send them out into the yard to make blood-pies.*

*Do you know what happened when Voivode Dracula and Barnabas Collins met for the firsttime?*

*They shook fangs.*

*What did Barnabas protest when he blundered into another vampire's burial place?*

*"It's not my vault."*

*What happens when you cross a vampire with a necklace?*

*The vampire develops beady eyes.*

*How can you tell when a vampire has been in the bathtub?*

*He leaves a red ring.*

*What did Barnabas Collins say to Larry Talbot when Hairy Larry got indigestion?*

*"I told you not to wolf down that food!"*

*Why do vampires prefer to take their meals indoors?*

*Because a burp in the hand is worth two in the bush.*

*What is Barnabas Collins' favorite time of day?*  
Time for DARK SHADOWS!



Even the window feels pane when this maniacal demon peers thru it. Don't stare at him too long or you may get glassy eyed!

# DOCTOR CYCLOPS IS DEAD!

ALBERT DEKKER DIES



It could be said that in **DR. CYCLOPS** Albert Dekker made a spectacle of himself—but in what a spectacular way! Here mini-man tries to sneak away glasses from sleeping giant.

**B**ela Lugosi—*Dracula*.

Boris Karloff—*Frankenstein*.

Albert Dekker—*Dr. Cyclops*.

Names forever linked with their creations.

Albert Dekker died—under mysterious circumstances—during the first week in May. His body was found by the woman he was to have married, on May 5.

Like most actors & actresses, the public is rarely aware of their real age. Actresses in parietular grow younger as the years go by—according to the figures they give interviewers—and so you the reader are given a choice to believe that Albert Dekker was as young as 62 when he died or as old as 68.

Like Edward Van Sloan (*Dr. Waldman* of

**FRANKENSTEIN**, Van Helsing of **DRACULA**) the late Albert Dekker was a Dutchman.

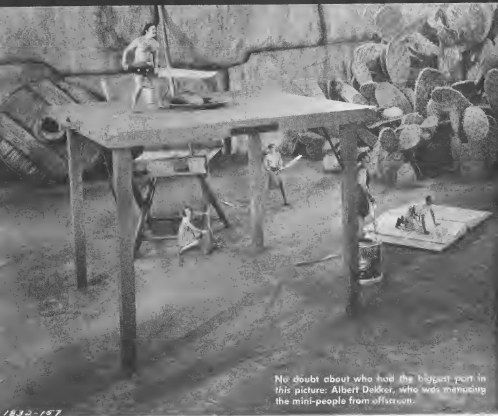
Like the late Spencer Tracy, Albert Dekker too played on the Broadway stage in the science fiction melodrama that brought robots into the world: *R.U.R.*

Dekker was both diabolical & benign in a twin role in **AMONG THE LIVING**, a psychological horror film made by Paramount in 1941.

He met Edgar Rice Burroughs' immortal ape-man in 1949 in **TRAZAN'S MAGIC FOUNTAIN**.

Stanley Weinbaum's "Adaptive Ultimate", once adapted to TV (*Science Fiction Theater*) and once to films, served as a movie vehicle for Dekker in 1957 when Mari Blanchard played the leading role of **THE SHE-DEVIL**.

# "HURRY CYCLOPS, DINNERS READY!"



No doubt about who had the biggest part in this picture: Albert Dekker, who was manning the mini-people from offscreen.

In 1925 parts of *THE LOST WORLD* appeared in color, the screen being entirely blue during some night sequences, entirely red during the eruption of the volcano and the flaming vegetation. The same year small parts of Lon Chaney's *PHANTOM OF THE OPERA* had hand-colored frames. In 1929 *THE MYSTERIOUS ISLAND* was photographed in the primitive 2-tone "technicolor" which was mainly green & brownish-orange. *DR X* ('32) and *THE MYSTERY OF THE WAX MUSEUM* ('33) were still in the inferior color process. It remained for *DR. CYCLOPS*, if your editor recalls correctly, to be the first "imagi-movie" in true Technicolor. This memorable scientific film of Dr. Thorkel, incredible shrinker of men, was directed by the great Ernest B. Schoedsack, co-producer & co-director of the classic *KING KONG*.

Dr. Thorkel: he took 5 normal human beings, this world's greatest authority on organic melocular structure, and with his astounding invention turned them into a handful of shrunken heads—with shrunken bodies still attached and tiny hearts beating wildly in terror. To their Lilliputian-like eyes he was Brobdingnagian, a colossus who could crush them beneath his boot like insects, until they outwitted their titantic tormentor, pitted their tiny—but perfectly functioning—brains against his huge hulk and blinded the giant in one eye. Then Dr. Thorkel became *DR. CYCLOPS*.

Farewell, Albert Dekker. We will miss you—and wait for your return on television.

END

erie! fearie!! skeerie!!!

# STRANGE THINGS ARE COMING

## here come the monsters

KING KONG is back and once again the screen trembles!

104 minutes in Kongscope & Fantasticolor, KING KONG ESCAPES stars Rhodes Reason and introduces . . . Mechani-Kong!

*The story:* It all begins on the island of Mondo. Docking there is the United Nations research submarine *Explorer*. Suddenly the 'super-sub' is attacked! By a dinosaur! And a sea serpent! But KING KONG appears and saves the ship . . . and at the same time takes a fancy to a girl aboard, Susan Watson (Linda Miller).

When the vessel returns to its base, Carl Nelson (Rhodes Reason) decides a group should go to the island (time forgot) and study both the monster ape & the other prehistoric creatures in their natural habitat.



Nobody gaps when GAPPA, THE TRIPHIBIAN MONSTER is on the scream scene.



Ted "Lurch" Cassidy, 6'9" in his stalking feet, plays Ghoull Brynner type role in exciting segment of *Star Trek*.

In the meantime a sinister Dr. Who and his fiendish forces are attempting to mine Element X, a super-nuclear substance, and in this effort they are aided by a deadly female agent name Piranha. To help him in his work, Dr. Who has constructed a giant gorilla-robot based on Kong. When the mechanical ape fails, however, he decides to go after the original.

Captured & hypnotized, Kong becomes an ape-zombie and dutifully performs routine work; but the evil scientist comes to realize that the only way to extract the best efforts from Kong is to tempt him with Susan. So Dr. Who kidnaps Susan, as well as Nelson and his assistant Nomura, but Piranha helps them escape.

Kong, in the meantime, has escaped and met up with his metallic counterpart.

Kong & Mechani-Kong engage in a duel of titans!

As a climax the real ape & the pseudo-ape climb the Tokyo Tower.

We won't reveal the ending except to say that Kong lives—probably to participate in another adventure another day.

## horrorwood goes ape

THE PLANET OF THE APES has proved so fantastically successful at the bucks-office that already a sequel is being planned, presumably taking up where Charles Heston discovered the remains of the Statue of Liberty and realized he was on earth centuries after the Final Blast that wiped out man's civilization and caused a reversal of roles between humans & simians. No title has as yet been announced at time of going to press. Perhaps BRAVE CRUDE WORLD? AFTER THE APES? MONDO MAN-APES?

SKULLDUGGERY, we are *delighted* to report, will be a *serious* film, not a comedy, based on the intriguing sci-fi book, "You Shall Know Them". Acrobats will play apemen in the movie.

Impressed by the success of PLANET OF THE APES, MGM is looking for something similar. *FM* suggests: "King of the Monkey Men", "The Green Man of Graypec", "The Jungle Rebellion", "War with the Newts".

The Monkees themselves (and Mickey Dolenz is a genuine sci-fi fan who has visited *FM's* editor in his lair) plan to make a "funtasy" film—that's a fanstastic flick wih lotsa laffs.

What PHYNX is we don't yet know but it sounds like it *could* be something phantastic.

THE TOWN THAT TOOK A TRIP sounds like it's probably about a town that accidentally gets high on LSD or some similar dizzy-drug.

In WILD IN THE STREETS the citizens of the capital of our country *on purpose* get tripped out by plotters who put LSD in the water supply. Water way to go! (We don't recommend it, incidentally





Victim screams in mortal agony, caught in the neck-breaking pincers of a Thing of Horror on THE LOST CONTINENT.

—hying reservoirs with LSD, that is. The picture is another thing. And already a sequel has been announced—and had its title changed from **THE DAY OF THE MICRO-BOPPERS TO THE DAY IT ALL HAPPENED, BABY**. “The Day It All Happened, Baby” was the title of the original story on which *WILD IN THE STREETS* was based, and it was originally published in *Esquire*, for those who like to compare stories with film versions. But —warning!—the pocketbook edition of *WILD IN THE STREETS* is for Adults Only . . . in fact, even some adults may blush!)

**THE TOUCHABLES** is a strange fantasy (at one point the year 1978 is mentioned as tho it’s in the past) meant for older audiences. And it’s a very violent film.

### carry on, barbarella!

**BARBARELLA** is 40,000 A.D. is planned as an Xmas present for Flash Gordon type fans . . . and already before release a *sequel* has been announced!

So far this good news title is simply known as **BARBARELLA II. QATERMALSS IV** has also just been announced—and if the first **BARBARELLA** is as exciting as all indications (and the **QUATERMASS** series has already proved itself) we hope there’ll be a **QUATERMASS X** (#10, that is) and 10 different adventures of **BARBARELLA**!

**DRACULA HAS RISEN FROM THE GRAVE**, proving you can’t keep a good actor down as Christopher Lee plays the red-eyed red-fanged King of Vampires for the 3d time.

**FRANKENSTEIN MUST BE DESTROYED** (so say the silly fools—don’t they know they can’t put an end to The Undying Monster?).

**THE DESTROYER** is the title change for Alex Gordon’s **MONSTER IN MY BLOOD**.

**WHEN DINOSAURS RULED THE EARTH** has been announced for filming by Hammer.

**BUCK ROGERS IN THE 25th CENTURY** may give **BARBARELLA** a little male competition among the spaceways when MGM releases **BUCK** in 70mm & cosmicolor.



The helicopter squad of evil Dr. Who captures King Kong and deposits him on a ship.

## death takes no holiday

Elsewhere in this issue we regrettably report the death of Albert (DR. CYCLOPS) Dekker. His last film was GAMERA THE INVINCIBLE. A sequel has been announced, GAMERA VS. OUTER SPACE MONSTER VIRUS.

The late Nick Adams left an as yet unreleased film, the fantastic RED PLANET MARS, not to be confused with a film of some years ago of the same title.

THE BAMBOO SAUCER sounds fantastic and features the last film appearance of Dan Duryea, a discovery of Fritz ("M") Lang, who died in his early 60s on June 8.

He was the werewolf who bit Henry Hull in THE WEREWOLF OF LONDON . . . the original Charlie Chan . . . one of the early Fu Manchus. He was the memorable Swedish actor, Warner

Oland, long dead. His wife died May 14.

And last but not least, SATANIK . . . NIGHT OF THE AUK . . . A WITCH IN LOVE . . . PRETTY POISON . . . ISLE OF THE SNAKE PEOPLE and TARGETS (two more Karoffilms) . . . THE FACE OF EVE (with Christopher Lee) . . . SUPER GIRL . . . THE DAY THE HOT LINE GOT HOT . . . THAMES IS ON FIRE . . . THE HELICOPTER SPIES (John Carradine in a *Man from U.N.C.L.E.* film featuring a mad scientist & a thermal prism) . . . and MARK OF DRACULA with Rhodes (KING KONG ESCAPES) Reason, Paul (20,000 LEAGUES UNDER THE SEA) Lukas, and Forrest J (THE TIME TRAVELERS meet the THE QUEEN OF BLOOD) Ackerman, in which *FM's* editor will speak in the artificial language *Esperanto* during the burial of a vampire!

END

# THE CRAWLING HAND

TURN ON the switch and watch! THE HAND comes to life! THE FINGERS flex as the hand starts to walk across the room. The large ring on the third finger sheds a light of eerie horror over the room. The silent life-like plastic hand, made of latex rubber with a landscaped wrist, stalks across the room and only YOU know where it came from. Only \$4.95 plus 50¢ for postage and handling.



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## 4-D MAN

The Cupes-Making 4-Dimensional Man can walk through walls, but needs the life force of others to live. Himself from becoming a modern Mummy. Only \$5.95.



## WAR OF THE PLANETS

WHAT HAPPENS when a runaway planet plays hockey from stellar space? Another universe calls in a space scientist to stop exciting missiles, and trouble in the skies. This is a truly wonderful space-on-science film... see you won't ever forget. So get it today! Item, 160 feet, \$5.75.



## WAR OF THE COLOSSAL BEAST

A monster of the Atomic Age! A towering terror from Hell! The story of a man against the blast of a plutonium bomb—and the terrible events that followed. Only \$5.95.



## THE BLOB

Terrorism on wheels! Looks like a whirling dervish to earth. At its landing spot they find an all men writhing in pain, his hand covered with a strange substance. They rush him to a doctor, who watches the substance spreading before his eyes. The Blob continues to spread, & terrorize the town. Only \$5.95.



## IT CAME FROM OUTER SPACE

WHAT HAPPENS WHEN A SPACE SHIP loaded with sinister monsters goes out of control? They land on earth and battle a brave scientist trying to save the earth. Is he successful? This scary film tells you what really happens. 160 feet, Item, \$5.75.



## ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

AMERICA'S MOST MISERABLE COMEDIANS meet the world's most monstrous Monsters... and that's where the fun begins. Dr. Jekyll gives Costello a drug, turns him into a monster. Everything goes awry and Scotland Yard goes mad. Monsters can be fun, on this film is the funniest item, 160 feet, \$5.75.



## ABBOTT & COSTELLO MEET FRANKENSTEIN

THE WHO'S WHO OF THE MONSTER WORLD team up in the funniest monster film ever made. Imagine Frankenstein, Dracula, The Wolf Man and The Invisible Man combining their evil talents to trap Abbott & Costello. They even suggest using Costello's body for the Monster. Great fun item, 160 feet, \$5.75.



## ABBOTT & COSTELLO IN ROCKET & ROLL

THE FUNNIEST COMICS in Hollywood double up for a crazy rocket ship through outer space. Reunited and earlier in Vegas tonight. The runaway rocket ship across the life of them. And there it is! Abbott & Costello give a hilarious performance that will make you "die" laughing. Item, 160 feet, \$5.75.

## NOW FOR THE FIRST TIME—THE 3 STOOGES IN 3D

Aids from the special color-filter viewers supplied with the film. No special equipment is needed. No special screen... no special projector. Just watch the startling action! Sixty feet of film.



## SPOOKS

The Stooges in a hilarious slapstick romp... funnier than ever in 3-D. So real they seem to jump right out of the screen. When something is thrown... you duck! Only \$5.95.

## TALES of HORROR



This 3-D Stooges comedy is a wild tale that takes place in an old haunted house. On 3-dimensional Stooges are mixed up with all sorts of deadly weapons... Only \$5.95.

## EAST SIDE KIDS MEET BELA LUGOSI

YOU'LL BE LAUGHING as the East Side Kids match their side-splitting stunts with Bela Lugosi's terror-filled antics. Featuring Bela Lugosi and the original East Side Kids. Only \$5.95.



## WE WANT OUR MUMMY

Mind as detectives, see 3 friends take a hilarious twist to the story. And when they enter the tomb... WOW! Only \$5.95.

Please mark me the following, for which I enclose \$\_\_\_\_\_ plus 25¢ postage & handling for each film checked:

- ☐ The 4-D Man, \$5.95
- ☐ War Of The Planets, \$5.75
- ☐ War Of The Colossal Beast, \$5.95
- ☐ The Blob, \$5.95
- ☐ It Came From Outer Space, \$5.75
- ☐ A. & C. Meet Dr. Jekyll & Mr. Hyde, \$5.75
- ☐ A. & C. Meet Frankenstein, \$5.75
- ☐ A. & C. In Rocket & Roll, \$5.75
- ☐ East Side Kids Meet Bela Lugosi, \$5.95
- ☐ We Want Our Mummy, \$5.95
- ☐ Spooks in 3-D, \$5.95
- ☐ Tales Of Horror in 3-D, \$5.95

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# SON OF FRANKIE



# ENSTEIN



HIS HERITAGE WAS  
HORROR!



Wolf von Frankenstein (Basil Rathbone), a shotgun slung under his arm, is looking about in the masses of still intact machinery in his father's laboratory when his eyes & nose are attracted to a boiling sulfur pit.

**L**et's turn back the clock to a time of shock—1939—when a new "baby" was born: the son of Frankenstein.

Filmonster fans of the time for a week in advance had been reading exciting stories like these in the daily newspapers:

*Should a scientist who first creates human life be reviled as "playing with fire" or should he be acclaimed even tho the result of his experiment proves a monstrous killer?*

*Universal's new blood-freezing drama, SON OF FRANKENSTEIN, coming to your theater soon, raises the question when it brings Basil Rathbone to the screen in the title role of the doctor who unleashes the infamous Frankenstein monster anew.*

*Boris Karloff & Bela Lugosi of FRANKENSTEIN & DRACULA fame personify hair-raising characters in the drama, Karloff reaching new heights in shuddery human destruction as the monster and Lugosi presenting a hideous portrayal as a snaggle-toothed, bushy-bearded madman.*

*Creator of the haunting Lights Out radio show, Willis Cooper, supplied the screenplay for the*

*streamlined shocker which presents Rathbone as heir to the Frankenstein life-creating experiments. Baron Wolf von Frankenstein brings the monster back to life, unwittingly paving the way for new & horrible murders and placing even his own wife & baby son in peril.*

AND—

*The public be—shocked!*

*Shock 'em & please 'em. Poe did it and achieved immortality. So did Mary Wollstonecraft Shelley.*

*Poe fed his readers such red meat as "Murders in the Rue Morgue" & "The Fall of the House of Usher" and a few other samples of goose-pimple-producing literature. Mrs. Shelley, wife of the poet Percy Bysshe Shelley, dug "Frankenstein" out of her pretty head, thereby putting herself on a literary pedestal equal to that of her husband.*

*Not only that but she started something, the repercussions of which, some 120 years later (in 1939), are still causing periodic waves of cold chills to traverse the collective spines of the world. Made into a motion picture, FRANKENSTEIN startled theatergoers as much in 1931 as her novel shocked readers in 1816. The picture paved the*



Ygor (Bela Lugosi), the demented shepherd who survived hanging and now has a twisted neck with petrified skin stretching over protruding bone.



Ygor commands: "You maka my friend well!"

Wolf responds with a wild gleam in his eye.



way for a couple of weird & hair-raising screen-plays which followed, *BRIDE OF FRANKENSTEIN* in 1935 and now *SON OF FRANKENSTEIN*.

AND—  
**EERIE NEW FILM BRINGS AGE-OLD SCARES, JOLTS**

The Greeks had a word for it! They called it "orridia". From their literature, they were mighty fond of it, too.

Medusa, with the snaky locks; the Harpies, the Minotaur & the Chimaera; all first-class horror-inspirers, were favorite Greek boogeymen.

Mary Shelley created the most famous of the fictionalized horror-men in her *Frankenstein Monster*. For over a century her authorship of "Frankenstein" has been held up as one of the most startling creations of fiction. Once more her character is stalking the screens. Boris Karloff played the role of the monster in the 2 previous pictures and in the new offering. It is one of the most amazing & impressive screen make-ups & characterizations ever photographed.

AND—  
**TEAM MONSTERS IN DARING FILM**

When the "Frankenstein" monster & the "Dracula" vampire got together at the behest of Universal Studios for a new assault on the vulnerable nerves of film audiences, the result was bound to be the most spine-tingling production ever to reach the screen.

The new streamlined shocker *SON OF FRANKENSTEIN* proves just that.

Following the example of the studio's earlier entries in the *Frankenstein* series, the latest thriller-provider presents Rathbone as the new possessor to his family's bloody heritage, the man-killing man-made monster.

Karloff again takes up the monster's hideous guise and Lugosi portrays an unforgettable figure as the crazed, broken-necked shepherd who befriends the monster and helps him in his nefarious marauding.

Vivid, living portrayals that make the spine tingle are created out of human & inhuman characters, with Rathbone starred as Baron Wolf von Frankenstein, young scientist who elects to follow the life-creating experiments of his infamous father. Wolf brings the destructive monster back to life, only to have it cut a bloody path of killings.

Aimed to surpass all former entries in the field of blood-chilling shockers, Karloff as the half-human creation & Lugosi as the twisted-necked peasant top their previous grim characterizations.

AND NOW—  
On to the story . . .

\*\*\*

#### Chapt. 1 Weird Welcome

A quarter of a century has ticked off into eternity since the demise of his daring father and now Baron Wolf von Frankenstein (*Basil Rathbone*) has decided to return to his ancestral castle.

On a dark & stormy night the train bearing the Baron and his family pulls into the station in the small Swiss town of Frankenstein. The Bürgermeister heads a small committee of officials & curious townspeople at the railway depot as the *Frankenstein* family returns.





With the aid of Benson the caretaker, Wolf runs a series of tests on the Monster.

The medical examination includes an x-ray of the chest of the sleeping giant.





Benson manacues the strapped down Monster with a knife.

But the welcome is as chilly as the weather. Says the Burgermeister, "We come to meet you—not to greet you." As spokesman for the townspeople it is evident that the folk of the Frankenstein village have not forgotten nor forgiven the ravages of the monster 25 years before.

With a worried frown on his forehead, Wolf von Frankenstein takes his wife Elsa (*Josephine Hutchinson*) & son Peter (*Donnie Dunagan*) and proceeds to the castle.

## Chapt. 2 The Apparition

"We—belong—dead," the monster had said, and then his great heavy scarred hand had knifed the switch that sent the electric jolt to the dynamite . . . and the entire Frankenstein lab had blown sky high. Presumably the monster & his reluctant bride (*Elsa Lanchester*) were smashed

to smithereens. The dust of that fatal explosion had long since settled.

Today, children often play near the ruins of the Frankenstein laboratory. In fact, a pair of youngsters is walking by the ruins just now as a shopkeeper rides by in a cart.

The peasant glances up in the direction of a window in the lab and the sight he sees there causes him to spur his horses on, from the spot.

He has seen an eerie-looking face, beetle-browed, bushy-bearded, head cocked to one side as tho listening to an invisible voice.

It is "Old Ygor" (*Bela Lugosi*).

One boy brags to the other: "I'm not afraid of him!"

"Me neither!" declares his companion.

Suddenly, they see his evil eyes glaring at them from on high. He has a frightening grimace on his face.

The boys run away, screaming in mortal terror.

### Chapt. 3 Home, Sweet Home

The car carrying Wolf, Elsa & Peter arrives at the Frankenstein Castle. Its very appearance gives Elsa instant creeps and the Gothic atmosphere on the interior does nothing to allay her fears.

But Wolf is fired with enthusiasm. "I feel I belong here!" he cries to his wife as he enters the library and there on the wall perceives an impressive full-length portrait of his father Henry.

After settling down in the house Wolf takes a metal box from his bag and proceeds to open it, keen interest evident on his face. Inside the container he finds a letter—a letter in the handwriting of his own father. "Elsa! Listen to this!" he says, as he reads the message from the past, a message which says in effect: "My son, if you have the same interests as I, the courage to experiment beyond the hidebound orthodoxies of those who are small of mind, then carry on my work! But if my thirst for knowledge has been quenched in you, if your bent lies in another direction, then I pledge you to destroy this letter and the notebooks within the box."

There is no question in Wolf's mind—he will challenge the unknown, continue where his father left off, seeking to conquer the mysteries of life & death. He feels his father was justified in creating the being from the graveyards, the gallows, anywhere that he could get limbs & organs, parts of bodies. Only the misunderstanding of ignorant people distorted his father's work, is Wolf's conviction.

### Chapt. 4 The One-Armed Men

Since none of the villagers will work at the Castle, the Frankenstein family is served by Tyroleans. That night, as the servants bring food to the table, a loud knocking is suddenly heard at the front door, a banging of such proportions that it reverberates thruout the entire house like a giant drum.

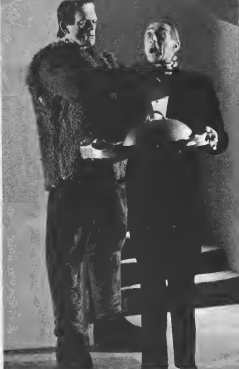
The butler opens the door to admit the local chief of police, Inspector Krogh (*Lionel Atwill*), who apologizes for interrupting the Frankensteins at their meal, but says, "My visit is urgent."

As Wolf & his wife usher the inspector into the library, they note, that oddly, he uses only his left arm, while the right is held rigid at his side.

"I have come," Krogh reveals, "to offer protection to this family. You cannot help but be aware of the hostility that exists toward you in the village. Forgive me, but now the villagers have another reason for hatred & suspicion: the large crates of machinery which have been delivered to your house recently. It's your business, of course, what use you will put this machinery to—but the people fear it has a sinister purpose. Frankly, Baron, in view of your father's reputation, they fear that you may be planning to revive his experiments."

Wolf laughs. "Inspector Krogh! Those stories of my father's creation, they have been so exaggerated & twisted thru the years that in the minds of the peasants hereabouts he was the most fiendish monster that ever lived. You, sir, did you ever meet 'the monster'?"

It was the wrong question to ask Krogh. Ruefully he rubs his right arm while telling Wolf a



The Monster takes his revenge on the butler.  
(Turn page to see what became of the dinner.)

chilling story:

"I did indeed, to my regret. It was when I was a child. The monster had escaped from your father's laboratory and was ravaging the countryside. He broke into our home. My father grabbed a gun to shoot the creature but it wrested it from him and killed him. Then—it grabbed me. I screamed. I fought . . ." He shudders, then continues: "One doesn't easily forget one's arm being torn out by the roots . . ."

Wolf & Eliza realize now that the inspector's right arm is an artificial limb made of wood. Wolf expresses sympathy & regret but Krogh shrugs it off, saying "I have gotten used to it now."

### Chapt. 5 Mysterious Deaths

"But there is something else I must tell you," says the inspector. "There is another reason for the uneasiness of the townspeople:

"A series of murders has been committed . . . inexplicable murders."

Wolf takes up on the word. "Inexplicable?"

"They have died without the usual marks of violence—only a purplish bruise on the backs of their necks, nothing enough to kill them. But a peculiar thing: when the coroner performed his autopsy, he found that every victim had a rup-



The Monster enjoys a chicken dinner while his enemy lies dead, the victim of fowl play.

tured heart. It was almost as tho . . . they were frightened to death.

There have been 6 of these strange unaccountable deaths and the villagers are inclined to lay the blame at the doorstep of the Frankenstein castle. A legend of a "murdering ghost" has arisen, and because of past events the villagers refer to the ghost as Frankenstein.

"Things could become ugly," Krogh fears. "If any emergency arises, I will help; you have only to ring the old bell in the tower and, wherever I may be, I will hurry to your assistance."

As Krogh is about to leave, young Peter asks in his childish way if the policeman is a General. Diplomatically his father replies, "He is more than a general, son, he is an *inspector*." Krogh is pleased by this compliment and Peter looks at the inspector with a dawning hero-worship in his eyes.

#### Chapt. 6 Dangerous Encounter

A few days later Wolf decides to do a little exploring in the old lab. He finds the place a shambles as a result of the ancient explosion which destroyed Dr. Pretorious, the female monster and, presumably, the Frankenstein monster.

Wolf, a shotgun slung under his arm, is looking about in the masses of still intact machinery when his eye & nose are attracted to a huge pit. He looks in and withdraws from an awe-inspiring sight: a mud-like substance of fantastic heat is boiling & bubbling in the pit. By its odor Wolf recognizes it as sulfur and then recalls that the

foundation of the old lab was built over a sulfur pit used by the ancient Romans as a health spa.

He is looking around curiously some more when, unseen by him, the shaggy head of Ygor (*Bela Lugosi*) appears on the roof of the lab. Wolf is alerted by a noise and looks up to see Ygor shove a huge boulder at him.

He dodges it just in time.

Waving his rifle threateningly at him, Wolf orders Ygor to come down.

Ygor reluctantly descends, revealing his macabre appearance fully. His neck is twisted at a sharp angle, hardened skin stretched over protruding bone.

#### Chapt. 7 A Weird Story

Wolf learns the grisly details surrounding Ygor's deformity. The simple-minded shepherd was put on trial for body-snatching, was found guilty and sentenced to be hanged.

But the hanging was bungled: Ygor's neck was broken but he still lived. Considered legally dead, he was brought to the old lab and thrown into it to rot instead of being given burial in holy ground.

Eventually the neck healed but it always bore the scar of the hangman's rope. The flesh petrified over the broken bone—to demonstrate to Wolf how hard it is, Ygor raps with his fist against the gruesome lump and a wooden sound is heard.

"No one can fix Ygor's neck," says the sinister shepherd.

A diabolical coincidence (?) suddenly occurs to Wolf: the 6 men who died mysterious deaths were on the jury that convicted Ygor!

#### Chapt. 8 The Return of—

Wolf's curiosity leads him to follow the demented Ygor thru a secret entrance in the stone wall. It leads to the family vault. And there Ygor shows Wolf the coffins of his grandfather & father, and Wolf sees the inscription on his father's coffin, Maker of Monsters.

But Ygor has come to show him more than this.

"Come here!" Ygor motions, and Wolf approaches another structure, a huge stone platform. Wolf's blood rushes thru his veins and pounds in his temples at the sight he beholds there: the supposedly destroyed creation of his father!

#### THE FRANKENSTEIN MONSTER!

When Wolf reaches out in wonder to touch the flesh of the inert creature, the Monster (*Boris Karloff*) moves its hand ever so slightly. Wolf reacts in a normal manner, recoiling in fright; then his scientific training takes over and he moves back for a closer look.

He's fascinated by the sight of the living legend.

#### Chapt. 9 The Undying Monster

Ygor declares: "Explosion didn't kill him! He can't die." Continues: "He's my friend. He does things for me."

Wolf asks: "What happened to this creation of my father's?"

Ygor answers: "One night. He was out—hunting. Storm came up. Monster was under a tree. Light-



The Monster growls and makes pathetic motions with its huge hands.

The Monster drags Wolf over to a mirror and compares their faces.





The aroused villagers storm the gate to the Frankenstein castle.

ning struck tree. I found him, brought him home, but he walk no more."

Wolf examines the inert form, discovers that, like a normal human being, the creation is suffering from brain trauma.

Wolf is startled as a rough hand falls on his shoulder. It is Ygor, who commands: "Make my friend well!"

The prospect appeals to Wolf and he goes to his father's coffin where, with a burnt torch, he changes the inscription to Maker of MEN.

#### Chapt. 10

##### The Great Experiment

Aided by Ygor, and Benson (the caretaker, whom he swears to secrecy), Wolf begins to rebuild the laboratory and install his new machinery. The villagers get wind of this and are very worried. Inspector Krogh calls again to investigate.

"Some simple chemical research," Wolf tells Krogh.

The next day, with Benson's aid, Wolf feverishly runs tests on the monster. He x-rays him, measures his blood pressure, his pulse. Then, he is

ready for the great experiment.

Electrodes are fastened to the bolts in the being's neck.

The levers & switches & dials & rheostats are activated.

Power surges . . . and the sleeping giant wakes.

It spots Benson, snarls, then relapses into a coma.

Wolf stops the machines, all but the life-giving generators, and examines the creature's pulse.

There is no pulse.

Medically, the monster is dead.

Wolf is broken-hearted, Ygor equally disappointed.

Wolf & Benson leave the lab, with Ygor left there to mourn over the inert form of his "friend."

#### Chapt. 11

##### Peter & the Giant

That night, inspector Krogh is a guest at dinner. When little Peter comes to the table he has an imaginary tale to tell. But something he says scares the wits out of Wolf, for was it real or imaginary? A big giant, Peter said, a giant wearing



Ygor saves Wolf from the bone-crushing wrath of the Monster.



Later, Ygor tries to crush Wolf's skull with a deadly hammer.  
But Wolf shoots the shaggy shepherd, fatally wounding him.





a fur coat, came into his room. The giant grabbed Peter by his arm but Peter gave him a picture book and he went away.

At the mention of the giant seizing the boy's arm, Krogh's right hand involuntarily moves to his wooden arm.

Wolf treats the tale as the product of a little boy's imagination and carries his son off to bed. But in the bedroom he becomes very subtly serious and attempts to determine whether his son's story was fact or fiction.

His heart sinks when his son says, "Look, I'll show you how he walked," and Peter imitates the monster's unmistakable wooden stride. At that Wolf places his son in his housekeeper's care, rushes downstairs, hastily excuses himself and runs to the lab at breakneck speed. In the back of his mind is the sinister fact that Benson has been missing all day.

## Chapt. 12 Man & Monster

Bursting into the lab, Wolf rushes wildly about. "Ygor! Ygor!" he shouts, without reply.

He pauses at the lab table, looking over the instruments, oblivious to what's emerging from the sulfur pit behind him. It's a huge hulking form, illy clad in a fur coat. It's—the monster.

The grotesque creature walks stiffly up behind Wolf and clamps a huge hand firmly on the scientist's shoulder. Wolf stiffens, turns slowly to stare directly into the penetrating eyes of the monster. He is rigid with fear.

The monster drags Wolf over to a mirror and compares their faces. At the sight of his own hideous countenance reflected side by side with Wolf's, the monster growls and makes pathetic motions with its hand, as if to wipe out the image of its awful face.

Ygor then explains to Wolf: "I stayed with him while he slept. A few hours after the experiment he got up and walked."

"And Benson?" asks Wolf. "What do you know of him?"

Ygor appears shaken. "Benson? Oh, yes, when he heard the monster had walked, he wanted to see for himself. Monster walk . . . and Benson run like a scared rabbit."

Wolf asks: "Have you killed Benson?"

Ygor laughs. "Why should I kill him when I scare him to death?"

"Well, don't let the monster out of the laboratory!" Wolf commands. "I want to work on him more . . . make him more human."

"No!" cries Ygor. "You only hurt my friend. I don't want you touch him any more." And Ygor has the power to enforce his wish for the monster obeys him like a trained dog. Perhaps it is because they are both so ugly that they are friends.

Wolf leaves in a fit of frustration, determined to get around Ygor somehow and operate on the creature.

## Chapt. 13 The Monster Kills

Toward dusk that evening, the head of the jury that convicted Ygor passes by the mad shepherd in his wagon. Ygor, the monster behind him out of sight, sees the jurist from his window. The jurist in turn sees him and hurls a curse at him.

Ygor gives a silent command to his friend . . .



The Monster discovers his dead friend.

and the monster obediently departs on a mission of murder.

A grin of satisfaction on his face, Ygor takes out his shepherd's horn and begins playing a weird chilling tune which sounds like wind blowing thru the convolutions of his distorted brain. While out in the night the monster stalks thru the forest to a roadside where the wagon soon must pass. When the man rides by, the monster is hanging from a tree limb, and reaches out with his free arm to grasp the man about the throat and strangle him.

With fiendish cleverness the monster then puts the dead man's body under the wagon wheels and leads the horses so that the wagon runs over the corpse, leaving the impression that the man was killed in an accident.

And Ygor's horn blows on, a weird melody from a warped mind, expressing the perverted satisfaction of revenge.

## Chapt. 14 The Monster Kills—Again

At the inquest, the town coroner informs Krogh of the conditions of the man's death and Krogh in turn tells Wolf. But Wolf cannot accept it as an accident, he suspects Ygor and his fiendish friend.

That night, Wolf sleeps with a gun beneath his pillow.

And that night, the thin sound of Ygor's horn of death cuts thru the dark air as the monster stalks thru the back streets of the town and into the home of the town tobacconist. The shadows of man & monster blend as the man, taken by surprise, starts to turn, to be stopped in his tracks by a crushing blow from the huge hand of Frankenstein as the monster cracks his neck and he slumps in his chair, dead.

The next morning a screaming woman emerges from the shop when she discovers the corpse.

The autopsy reveals the mysterious blow on the back of the neck.



The Monster, bewildered by the blood, the stillness of Ygor, lifts his corpse and carries it to the burial vault of the Frankenstein.



**Chapt. 15**  
**The Castle in Danger**

The villagers have now worked themselves up to a fever pitch of hate and are ready to storm the Frankenstein estate. But Krogh knows his business well and is one step ahead of the mob. When the angry peasants arrive, police guards are already there to stem their onslaught.

Over all, Ygor's penetrating horn is heard.

Inside the castle, Krogh is explaining to Wolf that he is placing him under protective custody. Wolf is distraught, since earlier he had tried to crush the monster's head with a rock when he discovered it in one of the many caves underlying the floor of the lab around the sulfur pit. But Ygor had prevented him and awakened the monster, who nearly crushed Wolf before Ygor intervened and ordered the monster away.

Wolf exchanges bitter words with Krogh. "Why do they all suspect me of these killings?" he cries. "Why not look to Ygor—there is very likely your perpetrator of these murders."

"Ha! Ygor!" snorts Krogh. "Everyone wants to hang old Ygor all over again. But I *would* suggest you'd be better off if you'd throw the madman out."

Suiting action to the word, Wolf grabs a revolver and heads for the lab, looking for Ygor. But it is Ygor who finds Wolf—and tries to crush his skull with a hammer. In the struggle, Wolf fatally shoots Ygor.

**Chapt. 16**  
**The Monster's Revenge**

Wolf returns to his home, tells the inspector, "Well, I've killed Ygor."

Meanwhile, the monster appears in the labora-

**The Monster hesitates with Peter on the verge of the pit.**



**"The giant" enters the bedroom of Wolf's little son Peter.**

**But instead of throwing him in he lifts him on a ladder.**





The Monster waves Inspector Krogh's artificial arm like a club.

The Inspector (the late Lionel Atwill) shoots—but misses!



story, discovers his friend's quiet body, examines it, realizes Ygor is dead when he sees the blood from the bullet wound—and an inhuman scream of anguish knifes the air.

Krogh visits Peter's room and the boy shows him the secret panel thru which "the giant" came and also shows the inspector the watch that was a gift from the giant. Looking at the back of the watch, Krogh discovers it belonged to the missing Benson. Suspecting the worst, he looks into the secret hall and there finds Benson's dead body, a look of horror distorting his features.

In the burial room, meanwhile, the monster is laying Ygor to rest. Afterwards he lets loose a wild snarl and rushes up to the lab, hurling equipment into the sulfur pit in a blazing fury. He snatches up the picture book Peter gave him and is about to throw it into the pit as well when a cunning thought crosses his macabre mind and an evil smile twists his face as he in turn twists and crumples the book in his powerful hands.

He snarls and heads thru the panel for Peter's room.



Wolf crashee feet first into the chest of the monster, who topples over backward into the boiling maw of the hellish brimstone pit.

#### **Chept. 17** **A Life in Jeopardy**

The monster enters the little boy's room. The housekeeper has her back to the fiend and when she turns around and confronts him she falls into a dead faint. When she awakes, it is to find Peter gone. Shrieking, she runs in a state of hysteria to tell the family that the boy has been kidnapped.

Wolf dashes to the lab while Krogh hurries to the secret panel.

Deep down in the catacombs, the monster is leading the trusting little Peter . . . toward the sulfur pit.

The monster bends down. He encircles the little boy in his huge powerful hands.

He lifts Peter high into the air as if to throw him into the brimstone. Instead he places him on the rung of a ladder and Peter climbs to the top. The boy then turns and lends a helping hand to

the monster, who arrives at the top just as Krogh appears on the scene and fires.

The bullet misses.

The enraged monster grabs Krogh's left arm--and there is a sickening crunch as the wooden limb is ripped from its socket!

The monster waves the arm like a club.

And keeps Peter captive under one great foot.

#### **Chept. 18** **Horror's End**

Wolf arrives on the scene. He is frozen by the sight of his son at the mercy of the monster. And watches helplessly while Krogh tries to shoot the monster without being battered by his own artificial arm.

Then Wolf shurges off his inaction and, spotting an iron chain which is dangling from the ceiling like a rope, grabs it. With all the momentum he can muster, Wolf swings down at the monster.

Wolf's feet ram into the monster's body.

The breath is knocked from the creature and



A rare picture of the interior of Wolf von Frankenstein's eerie home.

Portrait of Karloff the last time (1939) he played Frankenstein in a full-length feature.



its huge form topples backward . . . out of sight. There is an ominous splash and a shriek rings in the air.

Wolf, Peter & Krogh rush to the edge of the pit, look down, and see the massive smoking form of the monster sink beneath the surface of the sizzling sulfur.

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#### TALES OF FRANKENSTEIN

It was in this film that the justification for calling the monster "Frankenstein" was given. The name "Frankenstein" of course originally referred to the creator, known as Victor Frankenstein in the book and Henry Frankenstein in the first & second films . . . with a mysterious "von" being added in the 3d of the series. In SON OF FRANKENSTEIN, Basil Rathbone observed that in the common mind the name of his father was now so infamously connected with the monster that people no longer thought of "Frankenstein" as referring



**Happy Ending.** Rathbone & Lugosi, on the set of the **SON**, celebrate Boris' Birthday as Karloff tekas tha ceko (a slayer ceka with whip-scream icing).

to the creator but to his creation.

Because of the grim nature of sequences featuring Karloff as the monster, director Rowland V. Lee ordered the rare "No Visitors" sign-of-secrecy on the sound stage door, making it a closed set.

*The screen's most fearsome three in a stark terrifying drama of shadowy lives! proclaimed the ads.*

*A shadowy hand reached out from the past . . . but its touch was real!*

*A new juggernaut of destruction loosed upon the world!*

*Transformed terror . . . dormant for 20 years . . . suddenly unleashed by this half-man half-demon . . . plagued by the mania of his father . . . the Monster Maker!*

*The heart of a human battles the mind of a monster . . . in the same man!*

*Sinister shadows of the past stirred the dread heritage in his blood!*

*Outside a man . . . inside a crazed demon!*

*New weird characters in a new spine-chilling story.*

*He looked . . . acted like a man . . . but the mania of the monster-maker . . . passing from father to son . . . raged in his mind.*

*To defend his loved ones he resorted to sinister science . . . but the blight of blood proved too strong.*

*Terror strikes! A horrible creature . . . made from the flesh & bones of dead men . . . waiting to pounce upon the unwary to satisfy his lust to kill!*

*No thrills ever made can touch it! This tale of a monster . . . conceived in madness . . . brought back to life by the tormented mind of a genius.*

*An inhuman monster . . . up from the grave . . . back to kill!*

It was the last time that Boris Karloff was to play the Frankenstein monster in a feature length film.

**END**



1963  
YEARBOOK



1964  
YEARBOOK



1965  
YEARBOOK



1966  
YEARBOOK



1967  
YEARBOOK



DO-IT-YOURSELF  
MONSTER MAKE-UP HANDBOOK



#26  
OUTER LIMITS



#28 CHANEY  
UNMASKED



#29  
CHRISTOPHER LEE



#30 POWERS  
OF DRACULA



#31 SPECIAL  
CONTEST ISSUE



#32 CONTEST  
WINNERS



#33  
THE HUNCHBACK



#34  
JEKYLL & HYDE



#35 DRACULA  
INVADERS ENGLAND



#36 THIRD  
MAKE-UP CONTEST





#37 20,000 MILES TO EARTH



#38 CURSE OF THE DEMON



#39 FRANKENSTEIN CONQUERS THE WORLD



#40 ANNIVERSARY ISSUE



#41 WEREWOLF OF LONDON



#42 FRANKENSTEIN MEETS THE WOLFMAN



#43 HOUSE OF DRACULA FILMBOOK



#44 DR. WHO AND THE DALEKS



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#46 VAMPIRE OF THE OPERA



#47 FIEND FROM JAMES BOND



#48 GHOST OF FRANKENSTEIN

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# MAD MAD MAD MONKEY WORLD

fantastic facts  
from the  
(grr) ape-vine

None less than the great Lon Chaney himself, senior craftsmen of all make-up men, played an apeman way back in 1922 in the two-titled picture known both as **A BLIND BARGAIN** and **THE OCTAVE OF CLAUDIUS**.

Bull Montana was transformed into The Missing Link in **THE LOST WORLD** in 1925 . . . there was a creature half man, half ape, in **THE WIZARD** (1927) and, the same year, another triumph of simian make-up was offered by Jacques Lerner in **THE MONKEY TALKS**.

But make-up artistry is not *all* monkeying

around, and in 1931, with putty & pancake (and genius), Jack Pierce transformed mild-mannered Boris Karloff into the living nightmare from the graves & gallows, the monster who became world-renowned by his creator's name: **FRANKENSTEIN**. In 1939, Jack Dawn displayed creative genius with his Hall of Fame faces for **THE WIZARD OF OZ**. In recent times we have seen the outstanding imagination of William Tuttle at work transforming the face of Tony Randall into **THE 7 FACES OF DR. LAO**.

Then, on Thursday evening 8 February 1968,





One of the thousand faces (and forms) of LON CHANEY in 1922 when he played the apeman in *A BLIND BARGAIN*, also known as (and based on the novel of the same name) *THE OCTAVE OF CLADIUS*.



CHARLTON HESTON ("Taylor") discovers fellow astronaut "Stewart" (DIANNE STANLEY) is no longer an active member of the space crew!

possibly the greatest Make-up Movie of all time had its World Premiere in New York City at the Capitol Theater: **PLANET OF THE APES!**

## million dollar monks

It is interesting to note that the original text of Pierre Boulle's fantastic novel of evolved apes on another planet in a future century, passed thru the hands of no less than 3 *major studios* before producer Arthur P. Jacobs bought the story for filming at 20th Century-Fox. The previous owners of the fascinating literary property feared it would prove impossible to achieve the ultra-realistic make-up effects necessary to make the *Homo Simians* believable. Jacobs, too, was aware that the success or failure of *PLANET* depended entirely on the make-up design & creation, and therefore called appliance expert JOHN CHAMBERS. Believe it or not, Chambers nearly turned down the job! "I knew what they wanted," Chambers explains, "and I knew it could be done. But I also had an idea of what it was going to cost and nobody in the history of filmmaking had ever spent that much money on makeup!"

Yet John Chambers was given the make-up budget he asked for: **ONE MILLION DOLLARS!!!**

What followed was almost a months of research & preparation by the Make-up Master and his crew of craftsmen.

## yes, they did "planet" that way

First on Chamber's schedule was the actual design of *PLANET's* inhabitants. As John explains, "We had absolutely nothing on which to base our concepts. The super Simians had to resemble humans, somewhat, yet have dominant ape features. Only by exhausting every sourcebook did we finally manage to create the characters."

Drawings were made on *gelatin* covering blown-up photographs of the actors in order that the "mechanics" of each make-up could be planned prior to the actual creation of the make-up.

Next, *life masks* were taken of each actor so that the ape features could be tailor-made to fit.

Sculptured over the life masks in clay, each "face" needed utmost care & attention. *Realism* was the key, due to the extreme close-ups planned. The detail had to be more realistic than the real thing! (Modelling techniques never before used were applied by Chambers to achieve perfection.)

Once the appliances had been sculptured, molds were cast from each model. These molds, made of Hydra-Stone, weighed nearly 50 pounds each.

But it wasn't so much the weight of the molds as the material which would be poured *into* the molds!



LOU WAGNER as "Lucius" (center) rides escape wagon with gorilla guard BOB LOMBARDO (left) and KIM "Zira" HUNTER (right), chimp.

## a face worse than death!

Chambers recalls, "We were aware that our actors would be wearing their make-up for as long as 18 hours each day, without relief. The heat on the sound stages and location shooting would cause tremendous discomfort. So, we had to formulate a special foam rubber, as much like human skin as possible, with actual "pores" to allow them to perspire *thru* the appliance, rather than *under* it."

The formula (Chamber's own secret invention), worked with complete success. Actor LOU WAGNER, who plays "Lucius" the Teenage Chimp in PLANET, commented, "Once we got used to our new faces, we almost forgot we were wearing them! We had complete freedom of facial expression and mouth movements; about the only thing we *couldn't* do was blow our noses!!!" (Wagner, like Roddy McDowall, Maurice Evans and KIM HUNTER, spent days with John Chambers prior to shooting, learning how to use his "face".)

A special adhesive also had to be developed in order to keep the appliances from "breaking away" from the face during filming, yet remain flexible enough to allow complete expression of the appliance.

## colorful work

Last but not least, paint-dyes were created to color the faces; coloring which would become *part* of the appliances, actually *absorbed* by the foam rubber, yet still allow the "pores" to "breathe". According to Chambers, painting of the appliances was extremely critical. "Because of the very delicate, almost tissue-like foam rubber we were using, a new appliance had to be used on each actor every day. Needless to say, the coloring of each character's face had to remain as it was the day before, so we had to set up 'color controls' for every character. And by the way, this included shading!"

From his studies of Apes, John knew that their eyes were dark brown or black. A stickler for detail, he provided custom-fitted brown contact lenses for all but one of the Simians: actress KIM HUNTER, "Zira" in the film, remains blue-eyed. (Chambers explains, "We all thought it would add a 'human' touch.")

The teeth for each character were sculptured separately and set into the "gums" of each appliance just before painting, allowing adjustment of the "bite" if necessary.

The hair for each character was hand "ventilated"; wig makers worked for nearly 3 months prior to filming, and continued *thru* production,



Simian Scientists KIM HUNTER (left) and WRIGHT KING (right) examine "Taylor" (CHARLTON HESTON) after his capture by gorilla hunters.

using almost SEVENTY-FIVE THOUSAND DOLLARS worth of European hair to create the wigs, face pieces and hand & arm coverings for the Apes.

DAN STRIEPEKE, Make-up Dept. Head at 20th-Fox, recalls, "Our wig makers were averaging 10 or 12 hours' work each day, and that's pretty rough. After awhile you start seeing double!" (Striepeke worked closely with John Chambers throughout PLANET, coordinating make-up calls, both stage & location, and handling "Principle" make-up chores).

## making monkeys out of men

It took a make-up artist nearly 4 hours to apply the make-up each morning and an hour and a half to remove it each night; make-up calls had to be set for 4 a.m. in order for the actors to be ready to shoot by 8:30 each morning. Due to the tremendous size of the cast of characters, over TWO HUNDRED make-up artists & lab technicians were assigned duties under Chambers' direction. A great number of these men were not familiar with appliance work so "classes" in huge make-up mobile trailers were started 2 months before production began. John Chambers & Dan Striepeke took turns

as instructors, first teaching then drilling their crew. As John tells it, "Even the men who were familiar with appliances needed some instruction because these appliances were like nothing they'd ever seen before".

According to Striepeke, "All our 'students' passed with flying colors; I think the film proves that."

Whenever PLANET was on location, the mobile trailers were put to good use; completely equipped with air-conditioning, they served as the "Make-up Department Away From Home". And that air-conditioning was very welcome in 110° summer weather! (Locations included Utah & Arizona as well as the Fox Ranch in Malibu Canyon, Calif.)

And speaking of location shooting, those Arizona sand storms made things pretty uncomfortable for those actors who had to wear contact lenses! Of course everybody had to take cover during such storms, and the make-up men would then repair any damage before shooting resumed.

Meanwhile, back at the Make-up Lab, technicians were busy making fresh appliances for the actors; it was necessary to coordinate a double shift of Lab Specialists, working around the clock, in order to supply enough foam rubber pieces for daily use. In addition, 3 complete sets of fresh



The fierce result of the JACK PIERCE genius.  
BORIS KARLOFF in a rare pose from THE BRIDE  
OF FRANKENSTEIN (Universal 1935).



This is LOU WAGNER, holding his "face"! He's about to become "Lucius" at the hands of Hollywood's MASTER MONKEY MAKER, JOHN CHAMBERS!



JOHN CHAMBERS powders LOU WAGNER'S make-up to cut glare of "shine" of greasepaint.



JOHN CHAMBERS glues down the edges of LOU WAGNER'S monkey mask. First step in a 4 hour ordeal.



Once lace hairpieces are in place, JOHN CHAMBERS retouches hair line of LOU WAGNER, placing individual human hairs over lace for realism.

appliances had to be kept "on call" for any emergency use such as retakes, replacement of damaged pieces, publicity pictures, etc. From the time each appliance was poured, then cured, channelled for breathing and finally painted, actual lab time was 8 hours per face! This does not include wig making time or make-up application.

Chambers recalls, "Our molds really took a beating; the heat from the curing ovens gradually caused some cracking, which had to be repaired immediately. Otherwise, 'varicose veins' would have appeared all over the appliances".

### scary scars

CHARLTON HESTON, one of the few actors in PLANET to escape the ape make-up, nevertheless received a touch of the Chambers' Genius when he is shot in the throat by one of the "human" Gorillas. When "Blood" spurts convincingly from the fresh foam wound, several moviegoers have reportedly made a mad dash for the lobby and some

smelling salts!

"I always feel at home with wounds," says Chambers, who started his successful career by creating "casualties" for the Armed Forces.

Actor ROBERT GUNNER, who plays "London", one of Heston's fellow astronauts, undergoes a brain operation from PLANET's Simian Scientists; his Chamber-made scar looks ever so real. John consulted several leading brain surgeons to be certain that the scar would be authentic in appearance. You can be sure it is!

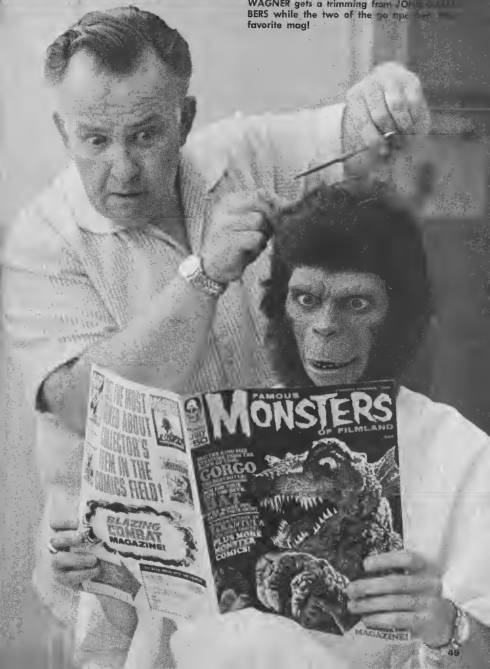
### the body-snatcher matcher

Actress DIANNE STANLEY meets an early fate in the picture. As "Stewart", the only female astronaut aboard Heston's spacecraft, her suspended-animation insulated sleeping berth is damaged during entry into the PLANET's atmosphere. She is killed instantly, and when discovered by Heston is revealed as a decomposing corpse.

Never let it be said that John Chambers is a



WAGNER gets a trimming from JOHN CAULFIELD while the two of the go ape over their favorite mag!





Guess again! It's not The Missing Link from THE LOST WORLD, it's Bull Montana in an apeman role 5 years earlier in 1920! The film, GO AND GET IT, about a dead convict's brain grafted into a gorilla—a discovery of Walt Lee and typical of the type of exciting "firsts" he'll feature in the filmonster book he's preparing for publication.



LOU WAGNER (rear) and RODDY McDOWALL (right) aid in the escape of CHARLTON HESTON by securing "Zaius" (MAURICE EVANS) to tree stump.

grave robber; however, he *has* seen a few cadavers. "In death, the skin gradually dehydrates, shrinking as it does so, until it is drawn taut over the skull and skeleton. It becomes yellowish or parchment-colored. And just for the record, the hair & fingernails *do* continue to grow."

To achieve the corpse make-up a life mask of Miss Stanley was made, over which was sculptured her "decomposed" features. "This was done to retain her likeness thru the effects of decay," explains Chambers. There was no question but that the face was exactly as it should be, yet John was not happy with the over-all effect.

"It was the body," he explains. "It just didn't look dead, because they were using a manikin!" So he auditioned 'elderly' extras until he finally found found what he was looking for. "She was 83 years old and fit the part perfectly. And this was her first acting job!" The sequence was filmed with the "live" corpse and John was satisfied with the results.

Another sequence of the motion picture finds Charlton Heston, who has escaped from his captors, being pursued thru the Apes' museum of Natural History. He stumbles into fellow astronaut "Dodge" (played by JEFF BURTON), who has been preserved as an exhibit. As Chambers admits, "We just didn't have the heart to send Jeff

to a taxidermist!"

Special contact lenses were made to cover Burton's eyes completely, giving a "glazed" appearance. A custom mouthpiece which fit inside his lips & cheeks added to the "stuffed" illusion, and translucent body make-up completed the effect. Between takes the actor was overhead to comment, "I don't see how those stuffed animals can stand it!"

Actually, it's difficult to see how PLANET's actors were able to hold up under the long hours in make-up chairs, to say nothing of the shooting schedule.

MAURICE EVANS, the distinguished veteran actor who scores as "Zaius", calls it pure enthusiasm: "Everyone was 'with it' right from the very beginning; we knew that PLANET OF THE APES was going to be a great challenge to all of us but we had faith and we worked hard!"

Reaction to PLANET has been sensational; the reviews have been excellent and the film is breaking box-office records wherever it is exhibited.

To JOHN CHAMBERS, creator of those Mad, Mad, Mad Monkey Make-ups, goes the respect & admiration of his fellow-craftsmen; he is, truly, a Make-up Artist!

END

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# REVENGE OF THE



## A Terrifying Tale of A Mad Doctor And His Undead Monsters!

**T**he Zombies . . . The Living Dead . . . That bizarre, mysterious & ghastly breed of men who are not dead and yet not alive. They are men without soul or will, miserable creatures of the occult world of Voodoo and the Supernatural. Fate has denied them the natural right of eternal rest after death; they roam the earth guided by an irresistible force, blindly obeying the command-

ments of their evil masters.

What you are about to see is the foto-story of a film which was based on the legend of the Zombies. The film was made in 1944, the twilight year of the horror classics, but for all the shock, suspense & pure horror it contained it might well have been made in the early 30s and conceived in the mind of Edgar Allan Poe, Bram Stoker,



Carradine cringes as the vengeance-seeking creatures creep toward him.



The Undeeds respond to the Zombie cell.

Veda Ann is comforted by Cerradine prior to surgery.



Mary Shelly or any of the other authors of true Gothic horror whose works were at that time being transformed into films which have since become classics of carnage.

## odd cast for a classic

With the exception of John Carradine, the film had an unlikely cast for a horror movie. Gale Storm, a comedienne, and Bob Steele, a Western star, had prominent roles. Mantan Moreland & Robert Lowery are generally associated with Charlie Chan type mysteries but still far removed from anything of this nature. But in this case the transformation from Comedy, Western & Detective to master monster stars was a complete success.

## unknown undead

A special tribute is also due to those unknown, uncredited men who portrayed the Zombies. The stiff movements, the blind gaze & the rigid steps made by these men created a truly shocking background for this monster melodrama.

The role of the mad scientist was just one of the many masterful performances which John Carradine was enacted in horror movies. It was not a new part for him as he has frequently been cast as some sort of evil experimenter thruout his long & brilliant career. CAPTIVE WILD WOMAN, INVISIBLE MAN'S REVENGE and FACE OF MARBLE all featured Carradine in the role of





Carradine's corpse men stand by for inspection.

the mad doctor. In RETURN OF THE APE MAN, Carradine was seen as a *sane* scientist for a change but in this film he eventually lost his mind, his entire brain as a matter of fact, at the hands of Bela Lugosi, who transplanted the brain into the body of a Stone Age monster!

The realm of the Undead was also quite familiar to Carradine, having portrayed the evil impaler, Count Dracula, in HOUSE OF FRANKENSTEIN and again in HOUSE OF DRACULA.

All of these performances supplied Carradine with a substantial background for this film which he handled with the excellence of a long experienced veteran.

## gamut of gore

The Zombie theme, the idea of the Living Dead, has been used in at least half a dozen films as well as several comedies & juvenile grade "Z" type films. Among the Zombie films. Among the Zombie films in the classic tradition were Bela Lugosi's WHITE ZOMBIE, KING OF THE ZOMBIES, I WALKED WITH A ZOMBIE and ZOMBIES OF MORA TAU. Other Zombie films have been TEENAGE ZOMBIES, ZOMBIES ON BROADWAY and ZOMBIES OF THE STRATOSPHERE.

Monogram Pictures Corporation, the company which made REVENGE OF THE ZOMBIES, was responsible for well over a score of horror hits. Bela Lugosi, John Carradine, George Zucco

Mantan Moreland gives skeleton a bit of a "ribbing".





Veda quietly suffers a coffin spell.



With the aid of his evil assistant, Carradine summons his wife from the Dead.

& Lionel Atwill have all appeared in Monogram's monster movies. Like Universal, Monogram turned out many of the macabre films which delighted horror fans during the Fearsome 40s. Among their many achievements in the fantasy field were **VOODOO MAN**, which featured Lugosi, Zucco & Carradine; Lugosi's **BLACK DRAGONS**; Zucco & Lugosi in **THE BLACK RAVEN**; **FOG ISLAND** starring Atwill, Zucco & Lugosi; **THE APE MAN** with Lugosi and **RETURN OF THE APE MAN** featuring Lugosi & Carradine. A few of these films are significant only because they featured a big name horror star and were merely run-of-the-mill monster movies. Most of Monogram's films, however, have withstood the test of time and earned the right to be classified as truly great horror movies.

## bravos for borg

Veda Ann Borg, who in the film portrays John Carradine's Zombified bride, was & is a relatively unknown actress. Little is known of her other film ape-fearsomes but in the all-time Rogues Gallery of Girl Ghouls she certainly deserves at least an honorable mention for this endeavor. Not since Elsa Lanchester's immortal portrayal of the Monster's Mate in **BRIDE OF FRANKENSTEIN**, 9 years before, had a woman so effectively frightened audiences by portraying a female fiend. No make-up, no special effects, no greasepaint was

The corpse that veniehed!





**The Zombified Bride atire!**

**Vede Ann Borg summons the Living Dead creations of Carredine.**



necessary for Miss Borg to enact her undead role brilliantly. Her spectre-like appearance, her Zombie walk and her strange otherworldly voice calling in the darkness were wonderfully weird & beautifully bizarre! To her goes a great deal of the credit for making this film the creepy classic it has become.

## **electrifying storm**

In a stark departure from her usual roles in comedies, Gale Storm was much more than the stock terrified heroine. She made several significant contributions to this film and before the end of the first reel her comic image was all but forgotten as the audience was virtually hypnotized by the awe & mystery of the entire performance. Of course the transition from comedy to melodrama is not such a difficult one for a person with great acting ability. There is at best a thin line between the two. What seems most frightening to us at one moment can in the next be easily laughed at. Notwithstanding, a great amount of credit should be given to Gale Storm for the professional way in which she made her debut in monsterdom.

**END**

# Can you outwit Dr. Acula?

By STEVEN JOCHSBERGER

1. Which of the following was not produced by Bert I. Gordon: The Cyclops, War of the Colossal Beast, Deadly Mantis?

2. Curse of Frankenstein and Curse of the Demon were both made by Hammer. True or False?

3. The late George Zucco was seen in The Mad Ghoul and the Mad Monster. True or False?

4. What famous horror star was seen in these films: House of Doom, The Raven, Charlie Chan at the Opera?

5. Karloff and Lugosi got together to make which of these films? The Body Snatchers, Return of the Vampire, The Mummy.

6. Christopher Lee portrayed Baron Meinster in Brides of Dracula. True or False.

7. In how many films did Lon Chaney appear as the Wolf-Man?

8. What do Charles Laughton, Lon Chaney Sr. and Anthony Quinn have in common?

9. What famous star, who's last name means inclement weather was seen in The Wolf-Man and The Mystery of Edwin Drood?

10. What star who was seen in Dragonwyck, was recently seen in a Trilogy of the works of E. A. Poe?

11. Who portrayed Lobo in Bride of the Monster?

12. What actor, who rose to fame as a detective, once killed the Frankenstein Monster?

13. Who portrayed the kindly Dr. Vito Verdigos in The Black Cat?

14. Which of these Teenage stars was seen in a Jules Verne Classic: Dick Clark, Pat Boone, Elvis Presley?

15. The Deadly Mantis featured an actor who now has a prominent role in the Perry Mason series. Who is he?

16. All of these films were made by Carl Laemmle except: Cat and the Canary, Bride of Frankenstein, The Wolf-Man.

17. Which of these films did not feature Lon Chaney Sr. The Penalty, The Unknown, Shadows of London?

18. Donovan's Brain was written by Robert Bloch, Ray Bradbury or Curt Siodmak. Which One?

19. What author rose to fame because of the diabolical Oriental villain he created. Who was he?

20. Which of these stories was not written by E. A. Poe: The Oblong Box, Morella, The Purple Heart.

21. What titan of Monsterdom required the skins of 30 bears?

22. The actor who portrayed the monster in Ghost Breakers was also seen as the Cannibal Chief in King Kong. Who was he?

23. The star of TV's Bat Masterson was seen in what great science-fiction movie and who was he?

24. True or False, Oliver Reed who starred in Curse of the WereWolf was also seen in House of Fright.

25. Leo G. Carroll, the star of the Topper series on tv was seen in what horror movie?

26. Who was the star of Testament of Dr. Cordelier?

27. What famous horror star was seen as the sinister Jahlmar Perlsich in Universal's The Black Cat?

28. Lorr, Lugosi, and Karloff were seen together with Kay Kayser in what mystery-comedy?

29. Who portrayed Death in Death Takes a Holiday?

30. What famous actor whose last name is the same as a famous comic strip character was seen in Dr. Jekyll and Mr. Hyde and Dante's Inferno?

31. What great monster star has been featured on 3 covers of FM?

32. Bela Lugosi and George Zucco were slaymates in what film?

33. What star was seen as Inspector Krough in Son of Frankenstein?

34. Lon Chaney as the Wolf-Man was aided by what grand lady of stage and screen?

35. Which of the following featured Bela Lugosi: Scared to Death, Cry of the Were Wolf, Valley of the Zombies?

36. What film about lycanthropes starred Nina Foch?

37. What 2 men were seen in both the original Frankenstein and Dracula?

38. What character did Lew Ayres portray in Donovan's Brain?

39. Who was the leading lady in the 1943 Phantom of the Opera?

40. Gina Lollobrigida was seen in what horror film?

## ANSWERS TO MONSTEROLGY QUIZ

1. Deadly Mantis

2. False

3. True

4. Karloff

5. Body Snatchers

6. False

7. 5

8. They all portrayed The Hunchback of Notre Dame.

9. Claude Rains

10. Vincent Price

11. Tor Johnson

12. Basil Rathbone

13. Bela Lugosi

14. Pat Boone; Journey to the Center of the Earth.

15. William Hopper

16. The Wolf-Man

17. Shadows of London

18. Curt Siodmak

19. Sax Rohmer; Fu-Manchu

20. The Purple Heart

21. King Kong

22. Noble Johnson

23. Gene Barry; Wer of the Worlds.

24. True

25. Tarantula

26. Jean Marais

27. Karloff

28. You'll Find Out

29. Fredric March

30. Spencer Tracy

31. Vincent Price

32. Scared to Death or Voodoo Man.

33. Lionel Atwill

34. Maria Duspenskie

35. Scared to Death

36. Cry of the WereWolf

37. Dwight Frye and Edward Van Sloan.

38. Dr. Corey

39. Sasana Foster

40. '57 Hunchback of Notre Dame



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